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water, dried with a soft cloth, and the damage repaired, the immersion being repeated only after the restored parts have become thoroughly dry. When the etching is done, the asphalt varnish is removed with oil of turpentine. Objects with a curved surface, such as vases or cups, after having been prepared with the asphalt varnish, are placed on suitable supports of glass or glazed clay, in glazed earthenware vessels, deep enough to allow the covering of the surface which is to be etched with pure water. To the water nitric acid, under constant stirring, is added until small bubbles appear, which indicate that the action of the acid has begun. Large bubbles are a sign that there is too much acid in the solution, and water must be added. After the lines have been bitten in to a sufficient depth, the object is taken out of the bath and washed in water before the asphalt varnish is removed. Etching at different depths, to obtain the effect of perspective, as practised in copper, requires greater practice and discrimination. Ivory may be etched in a similar manner by covering the whole surface with lithographers' varnish, tracing the design on it with an etching needle, and afterward immersing it in the acid. The etched design, after the varnish has been removed, appears a dead white; but the grooves can be filled up with any color. Designs in outline and flat ornaments without shading are the simplest and most suitable for a beginner.

#### DECORATIVE HALL LAMPS.

SIR: Can you not recommend me some hall lamp as artistic but not so expensive to have made as the beautiful design you published in the May number of THE ART AMATEUR? Cannot leaded stained glass, such as is used in "jewelled" windows, be used in a lamp to light up a hall or a dark passage way?

PATERFAMILIAS, New York.  
You can find at Mitchell, Vance & Co.'s Broadway warerooms hall lamps just as artistic as the design you mention and not, necessarily, expensive. Some in "antique" brass and in polished brass in design are not unlike our example. A visit there will show you that your idea of jewelled glass for a hall lamp is not original. Many highly decorative lamps of the kind are to be seen there, including some of pierced metal lined with colored glass, which, with the addition of jewelled "bull's eyes," when lighted would give, we should judge, just the effect you need for your dark hall. In using the "jewelled" glass in any considerable quantity, the dull, oxidized metal is decidedly preferable to polished brass.

#### SUNDRY QUERIES ANSWERED.

TO CORRESPONDENTS: We must respectfully decline to give information by mail. To this rule we can make no exception, unless the correspondent desires us to hand the letter to an expert who will supply drawings and samples of colors in consideration of receiving a professional fee. Whatever information of general interest we can impart through these volumes we cheerfully give without charge. But it is too much for correspondents to expect us to write to them personally and give expert opinions for their individual benefit, which we must not publish.

A. C., Marblehead, Mass.—The best way to fix charcoal drawings is to use the "Fixatif Rouget," sprayed through an atomizer.

L. L., Springfield, Ill.—The background for a dog's head painted entirely in black and white may be a very light gray if the dog is dark in color; or if the dog is light, the ground may be very dark, almost black. The different shades of gray are made by combining black and white. It is not necessary to use only black and white tones as in pen-drawing. Most delicate

gradations of grays are made from mixing in different proportions pure ivory black and white.

MISS E., San Antonio.—A very good work relating to the mixing of oil paints is "Field on Color." We know of no work on etching on glass that we can recommend.

L. R. W., Macon, Ga.—Full directions for coloring photographs were published in THE ART AMATEUR, December, 1879, and February and March, 1880, which can be supplied at the usual prices.

E. J. C., Wheeling.—We advise you to look over the German fairy-tale books, which are profusely illustrated, and in which you can scarcely fail to find motifs for the decoration of Dutch tiles for fireplaces.

TEXAS READER.—(1) F. W. Devoe & Co., Fulton Street, New York, keep the ivory squares for miniature painting, and will furnish the ovals cut to order any size desired. (2) The porcelain ovals come in assorted sizes, and can be obtained of M. T. Wynne, 75 East 13th Street, and Ulrich's, 4th Avenue, cor. 12th Street, New York.

MRS. G. A. D., Dexter, Me.—(1) If a color fires too light it may be remedied by re-painting, but when it comes out too dark it is safer to leave it as it is, as successive firings will not be apt to improve it. (2) The engraving of Meyer Von Bremen's "Abend Gebet," or "Evening Prayer," can be procured from Schaus, 749 Broadway, New York.

SUBSCRIBER, New York.—Lincrusta-Walton can be attached to stone or metal by using a cement made by taking 2 lbs. of flour and 1 lb. of glue, and making them into a strong paste in the ordinary way, using as little water as possible, and then adding about ½ lb. of ordinary washing soda to a pailful of the paste, and applying it hot to the material and to the surface required to be covered.

L. L., Springfield, Ill.—To be admitted to Cooper Institute it is first necessary to write your application. Your name is then put upon record, and when your turn comes—for there is a great number of applicants—you will be informed of the fact. It is only necessary to present a drawing from the cast for criticism. If this shows sufficient promise you are admitted without further formality. There are free classes in the morning as well as in the evening, where drawing from the cast and from life is taught. The art schools all close during the summer.

M. S. F., Santa Barbara, Cal.—Your letter was mislaid, otherwise it would have been answered before. Rood's "Modern Chromatics" is a good book for the use of your pupils studying the principles of color. (2) Dr. Dresser's "Principles of Decorative Design" does not treat particularly of color, but you can find no better text-book for the study of industrial art. It is published by Cassell & Co., 739 Broadway. (3) We know nothing of "Prof. Eckhardt's eidographic pencils." Faber's Nos. 2 and 3 are excellent for ordinary drawing purposes. The pencils made by the Dixon Crucible Company are also very good. You might do well to write to the latter for samples, enclosing sixteen cents in stamps, and mentioning THE ART AMATEUR. Their address is Jersey City, N. J.

THERE is no better furniture for summer use than that made of willow and rattan. The manufacturers now produce in these materials nearly every article of furniture which can be made of wood, and each is suitably upholstered. Some very light and graceful chairs and lounges of this description are to be seen at Joseph P. McHugh & Co.'s attractive new warerooms at

the corner of Fifth Avenue and Forty-second Street. The window drapery which goes best with this willow and rattan furniture is the "Madras," or, for a somewhat richer and heavier fabric, the beautiful silky grenadine mesh curiously misnamed "Renaissance." Another singular misnomer is "Ingrain paper" for the plain tinted cartridge paper which is much used now in rooms for summer occupation, or where water-color drawings or engravings constitute the adornment of the walls in town houses. One of the rooms in the house occupied by McHugh & Co. is effectively decorated in this style, with the woodwork painted in two harmonizing shades of a darker tint.

## New Publications.

#### STERNE'S "SENTIMENTAL JOURNEY."

MR. J. W. BOUTON, to whom our lovers of beautiful books are already deeply indebted, is soon to publish a work which combines in the most charming way literary and artistic interest; we do not remember any illustrated publication of our time that has more solid claims upon the attention of the public caring for such things than this edition of Sterne's "Sentimental Journey," illustrated by Maurice Leloir. The work is presented in two forms—the "ordinary" edition and the "édition de grande luxe." In a less fastidious time the "ordinary" edition might well pass for "luxurious," but that adjective is reserved for the one in which the same large, clear type, and the profusion of bright and piquant illustrations, sparkling with life, originality and cleverness are transferred for the gratification of a few rich amateurs, from the heavy vellum paper of the "ordinary" edition to a thick Japanese paper, while the full-page plates are duplicated, one set being unlettered and printed in bistre. And as nothing can be too good for the aforesaid seventy-five rich amateurs, M. Leloir, in order that they may be completely spoiled, has painted on the false title of each of their copies, a water-color sketch, a different design for each copy. Such was the promise made by the artist when he undertook this work, which must add so greatly to his reputation, and he has fulfilled his promise in no perfunctory way, but has worked over these little vignettes with as much care, and has put into them as much spirit—finishing them as delicately as if each page were to go to the Society of French Water Color Artists, and stand the brunt of Parisian criticism. And with no little imaginative tact, he has chosen, not to increase by these water-color drawings the already large number of direct illustrations of the text, but has made of these false titles a gallery of portraits of men and women, the beaux and gallants, the coquettes, grisettes and high-born beauties of the time, hints of the world that danced, and laughed, and sentimentalized, and went its happy, careless way in Paris streets, watched by the grave, searching eyes of Laurence Sterne.

It was a happy thought of Mr. Bouton's to suggest this refinement in the art of book illustration, but there are not many artists living who would have carried out the commission in so thoroughly graceful a way as has been done by M. Leloir. Into these vignettes he has put all the art that has given him reputation as a water-colorist—the bright, clear color, the touch sure and firm, but light and rapid in its airy grace.

But, while it is true that the rich amateurs for whose pleasure these drawings have been made, will have an advantage so far as these are concerned over the possessor of the ordinary edition,

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## United States Art Directory

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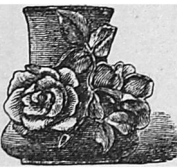
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it must be remembered that the "édition de grande luxe" is really only the "ordinary" edition plus these drawings, and with finer paper to show off the illustrations. It is, so to speak, a beautiful design woven in gold thread, instead of in plain silk. All that the real lover of art cares for is here in the full-page drawings, and in this profusion of head-pieces, tail-pieces, initial letters and vignettes, all either directly or indirectly illustrating the text or suggested by it, and all alike full of the spirit both of the book itself, and of the time when it was written.

We doubt if any artist but a Frenchman would have been able to enter so fully and so intimately into the spirit of Sterne's book, as has been done in this instance. But, the "Sentimental Journey" has always had many admirers in France; with "Clarissa Harlowe" and "The Vicar of Wakefield," it shares the distinction of being one of the few English books with which a cultivated man in France must be acquainted. And a further advantage in the case of M. Leloir is found in his extraordinary familiarity with the outside world of the eighteenth century in France. From the architecture of a palace down to the build of a portmanteau he would seem to have studied, to have analyzed, to have sympathized with everything. Nothing could be better than his treatment of the architecture of the time when his subject admits of its introduction; not a moulding, not a scroll, the corbel that supports a balcony, the iron work of grille or gateway, the roof piled up with dormer on dormer, and gables set to catch every wind that blows—nothing escapes his sympathetic and observant eye.

But his men and women are better than his houses, and Watteau himself would have been jealous, or what is better would have been pleased to meet so skilful a sportsman on his own preserves. Not that as a painter we intend to compare M. Leloir to Antoine Watteau. M. Leloir would we are sure thank us little for so extravagant a compliment. But at least we may say that Watteau, were he to return to earth awhile would wonder and applaud to find an artist born a hundred years after his death moving so easily, and as to the manner born in the vanished world that lives forever in his pictures. Here are our fathers in their habits as they lived, and our mothers too in petticoat and hood, mantillas, fichus, high-heeled shoes, and all the fascinating paraphernalia that gave grace and beauty in the time of Maintenon, and Pompadour, and Du Barry, a charm of its own, nor is it surprising to be told that the Rococo, the style of Louis XV., is again in the ascendant, and that the succession to the throne is already assured by Fashion. When the time is fully ripe for this a fitter high-priest to paint the portrait of the new time cannot be found than M. Maurice Leloir.

#### LITERARY NOTES.

We have before us two valuable hand-books—"Suggestions to China Painters," by M. Louise McLaughlin, republished by Robert Clarke & Co., from THE ART AMATEUR, where the articles and most of the illustrations first appeared, and "China Painting," by Florence Lewis, published by Cassell & Co. The contents of the first-named manual have been so recently before our readers that it is not necessary to speak further of them. Of Florence Lewis's book we can hardly speak too highly. It is more particularly valuable to amateurs than any treatise on china painting that has hitherto been published. This is largely due to the pains taken in the preparation of the colored plates, which show with much distinctness the progress of the work under the hands of the student. One plate given in two parts lucidly shows the manner of laying in a background, and three successive plates are devoted to a study of apple blossoms: the first washes of color and the appearance before and after the firing. A pretty tile design of a kingfisher pursuing an insect, another of pan-

sies, and a third of a bird and autumn leaves are each shown in two stages. These are all full size, and easily within the powers of the amateur. A colored decorative design of a head is very attractive, but is on too reduced a scale to be of much use to the student. A full-length figure of a youth is more serviceable. The author recommends the use of the new moist water-colors of Hancock & Son (sold in pans, half pans, and tubes), which, in the matter of preparation, are identical with their well-known dry colors.

THE United States Art Directory and Year Book for 1884 has been issued by Cassell & Co. The editor, Mr. S. R. Koehler, has done his work admirably, making a volume indispensable to all interested in the progress and present condition of art in this country. The volume is larger and nearer complete than hitherto, an additional attractive feature being numerous illustrations, chiefly full page, of American pictures of the past year.

#### BOOKS RECEIVED.

THE LOYAL RONINS. Translated from the Japanese by EDWARD GREY and SHUICHIRO SAITO. New York: G. P. Putnam's Sons.

BALZAC. By E. E. SALTUS. Boston: Houghton, Mifflin & Co.

ENGLISH POETESSES. By E. S. Robertson. New York: Cassell & Co.

BALLADES AND VERSES VAIN. By A. LANG. New York: Chas. Scribner's Sons.

A STUDY OF "THE PRINCESS." By S. E. DAWSON. Montreal: Dawson Bros.

DOCTOR JOHNS AND BOUND TOGETHER. By D. G. MITCHELL. New York: Chas. Scribner's Sons.

AMERICAN NOVEL SERIES: STRATFORD-BY-THE-SEA. New York: Henry Holt & Co.

HER WASHINGTON SEASON. By JEANIE GOULD LINCOLN. Jas. R. Osgood & Co.

STORIES BY AMERICAN AUTHORS. I, II. and III. New York: Chas. Scribner's Sons.

ENERGY IN NATURE. By WM. LANT CARPENTER. New York: Cassell & Co.

DRAINAGE AND SEWERAGE OF DWELLINGS. By WM. PAUL GERHARD. New York: Wm. T. Comstock.

#### TREATMENT OF THE SUPPLEMENT DESIGNS.

PLATE 353 is a decoration for a vase—"Sweet-brier." Draw in the design with India ink, using a fine-pointed brush. For the background mix equal parts of brown No. 3 and mixing yellow, with a dash of grass green and carnation here and there. Put on the color with a broad brush, blending the touches and giving a mottled effect to the background, which may be deepened toward the base of the vase by using a little brown No. 17 and vert noir, a very little of the latter color. For the petals of the sweetbrier use English rose, in powder, well mixed with turpentine and a drop or two of lavender oil. Shade with gray mixed from carmine and apple green. Make the stamens orange yellow shaded with sepia. The calyx should be pale green, and the bud- and flower-stems of reddish tone. Use

for them a little carnation with the grass green. The foliage is grass green shaded with brown green. Outline all the work with color made from three parts brown No. 17 and one part deep purple.

PLATE 354.—Monograms in "F." Twelfth page of the series.

PLATE 355.—Suggestions for art workers in metal.

PLATE 356.—Design for a brass plaque by Benn Pitman of the Cincinnati School of Design. (See "Etched and Hammered Ornamental Metal Work," page 23).

PLATE 357.—South Kensington embroidery design for a handkerchief sachet or work-bag—"Nemophila"—to be done in natural colors or gold on silk sheeting, satin or velvet.

PLATE 358.—South Kensington embroidery designs for small screen panels—"Jasmine" and "Rose"—to be done in natural colors in silks or crevels on silk sheeting or satin.

PLATE 359.—Frieze and border decorations.

PLATE 360 is a female head by M. Louise McLaughlin, treated decoratively for a plaque. This design is to be washed in lightly with flat tints, the outlines being drawn with a darker shade of the local color. The ground can be tinted with a gray made with black and deep blue green. The design of branches running over it can be scratched out when the background is dry. The branches can be colored with brown ro8 and black with a little blue green, the tint for the lighter parts being made rather gray, with more brown in the shaded parts. The face is painted with flesh red No. 1 and ivory yellow, shaded with brown green mixed with iron violet; cheeks and lips very lightly tinted with deep red brown; eyes, deep blue green and black; hair, brown ro8 and black. Cap, brown ro8 with a little yellow brown shaded with black. The fur cape can be shaded slightly with brown ro8 and black.

PLATE 361 is a decoration of "Horse Chestnut Leaves" to be painted in oil or water colors. These leaves are particularly well adapted for a screen, and could be added to, if a person has any skill in drawing, to make a very decorative panel. Make a warm light brown background, lighter at the top than at the bottom, with Vandyck brown, white, burnt sienna, and a little Prussian blue, with more Vandyck brown in the darkest parts. It would also bear a light gray background of yellow ochre, Prussian blue and white. For the large leaves use zinnobor green No. 2, Indian yellow, and bone brown; for the one thrown behind the stem use terre verte and a little yellow ochre. For the small leaves use zinnobor No. 1, shading with Prussian blue and Indian yellow. For the under part of the leaves turned over, use terre verte and white; for the outside use a warm deep green composed of Indian yellow and Prussian or Antwerp blue. Make the stem of white, yellow ochre, burnt sienna and bone brown. In using water colors, after sketching the outline of the design carefully, begin at the top with plenty of water in the brush and plenty of color to wash in the background, leaving the space of the design uncovered. Use yellow ochre and Prussian blue. If just the right proportion of each color is used, the result will be a warm gray. Experiment on another piece of paper until you reach a pleasing tone. Then before the background is dry begin with the upper leaves. Use Hooker's green No. 1, with a little Indian yellow; add a little cobalt or terre verte with the green on the leaves in the background. Use Vandyck brown and Indian yellow for the upper stems, adding Prussian blue to the lower ones. Wash in the large leaves with Indian yellow, Hooker's green No. 1, and Prussian blue; shade with Vandyck brown. These leaves are a bright warm green.

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| YORKSHIRE FINE ART AND INDUSTRIAL EXHIBITION, York, 1879, - - - - - England.  |  |
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